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brown ones. All the colors you use should harmonize. That is to say, you should never put a hot color in contrast to a cold one. If the mass of your walls is tinted in cool grays, do not use any reds or browns in the figures on them. Use light blues, pale greens or reds reduced to pale pink. The effect, you will find, will be charmingly bright and refined.

The harmony of decoration is its chief charm. It is not only essential that the design shall fit the place and the color the design, but the colors must preserve their artistic relations to each other, or the least educated eye will be offended and shocked by vulgarity of contrasts. Whether the colors you use be light or dark, they must be harmonious.

Just as on a ground scheme of grays it would be an artistic barbarism to apply details in pure primary colors, so, in a decoration made up of dark, rich colors, it would be an equal violation of taste to set the opposite extreme of light and cool ones.

I have written of the decoration of a room merely as decoration. Of its additional adornment with pictures and furniture I shall have something to say next month.

DECORATOR.

THE SALMAGUNDI EXHIBITION.

THE Eighth Annual Exhibition of the Salmagundi Club will be opened to the public on Monday, January 11th, at the American Art Galleries, Madison Square, New York, and will continue through the month. The galleries will open for the reception, by card, on Saturday, January 9th —Press: 10 A. M. to 12 M.; Connoisseurs and Amateurs, 2 to 4 P. M.; reception in the evening. The exhibition will consist of original examples of charcoal drawings, crayon drawings, India ink drawings, pen and ink drawings, sepia drawings, etchings, black and white oils, drawings on the block, pencil drawings, sculptures, proofs of engravings, etc., etc. In the selection of works for exhibition, preference will be given those offered for sale. Works will be received only at the American Art Galleries, from the 31st December, 1885, to 2d January, 1886. No works will be received before or after that date. The Club will collect and return all works in the city, at the expense of exhibitors, if the Secretary is notified when the entry blank is returned.

Blanks must be filled and sent in by the 26th of December. They may be obtained by addressing Charters Williamson, Corresponding Secretary.

A card must be attached to the back of each drawing, giving the title, price, artist's name and address, and where to be returned. All works intended for exhibition will be at the risk of the owners. A commission of twenty per cent. will be charged on all sales of etchings, and fifteen per cent. on other works. Exhibitors are advised that drawings appear to better advantage surrounded by a mat or margin not exceeding four inches, and in flat frames. Etchings and proofs of engravings must be framed separately.

For the catalogue drawings of important or interesting exhibits are solicited from artists intending to contribute, which will be reproduced at the expense

of the Club. Pen drawings should be made with pure black lines, on white paper or Bristol board. These, or drawings made with crayon on the prepared board, are preferable. Contributors are urgently requested to forward their drawings to the Corresponding Secretary, not later than December 14th. Drawings should be marked with size and title of original, and where to return, if desired.

Exhibits from non-resident artists should be consigned to Grady & McKeever, 719 Sixth Avenue; Thos. A. Wilmurt, 54 East Thirteenth Street, or Louis R. Menger, 35 Dey Street, to be unpacked and delivered at the galleries.

ART AND THE DAILY PRESS.

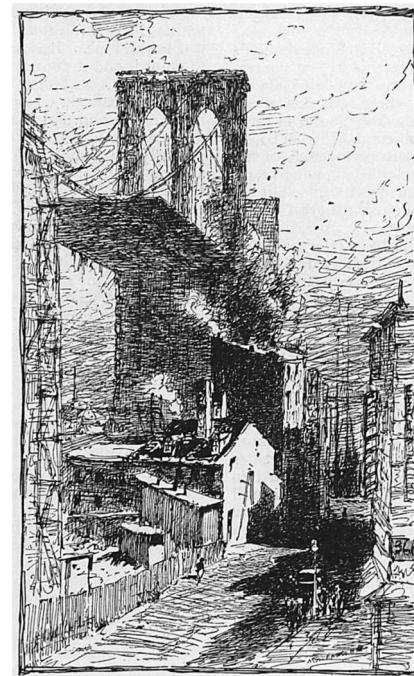
THE *American*, an interesting weekly published in Philadelphia, takes the daily press to task for the left-handed consideration to which it treats Art interests and events. As a matter of fact, however, the daily press is not so greatly to blame for this. It gives the public what the public craves for, and scandals, murders, brutalities and buncome are just now what the popular taste feeds fat on.

The daily press could do a great deal towards educating popular taste for Art, it is true, but the daily press is no longer the educator it once boasted of being. It is merely a magnificent machine for the collection and presentation of news, and as Art news is of no particular interest to the general public, it does not put itself to any special trouble to gather it.

The time is ripe in this country for a paper which shall have an opinion on Art worth listening to, and an idea of Art news above the puerile gossip and chronicle of minor studio events. Such a paper should combine with its Art element other departments of sufficient interest to make it readable to the general public. Doing this, it would in time become a powerful link between the great world and the studio, and benefit Art directly by

its influence, as well as indirectly by its criticism, suggestion, and moral support.

The fatal error with all of the Art papers heretofore published in New York has been that they looked to the artists alone for support. The clientele is too small. The paper which reaches the great public is the only one which will last, and the only one which will do Art any great or permanent good.



F. HOPKINSON SMITH.



WILLIAM M. CHASE.

AN artist writes from Europe that the tendency towards out-door work is increasing so steadily that the unintelligible mixed school, which has long been distinguished as that of Munich, bids fair to become a thing of the past. The painters now make annual trips to Holland and into the out-lying country around the Bavarian capital, where they set their easels upon the sea-shore and in the fields, and study light, instead of shade, as of old. The glass studio is also becoming a common feature of Munich itself. The reformation begins none too soon, and can come to fruition none too quickly to revive the fading fame of a great school whose inspirations were commencing to suffocate under the mantle of conventionalism.